Book 2

Eighteen ENTIRELY NEW STUDIOS

for the

HARP,

Calculated to give Strength & Independence to the Fingers.

Freedom to both Hands, and Steadiness to the Wrists.

equality and agility in passages of execution.

AND THE TRUE MANNER OF RENDERING

Harp performance graceful & expressive,

Each Studio Illustrated with copious observations,

AND CAREFULLY FINGERED.

Composed by

N. C. BOCHSA.

[illegible] Hall

IN TWO BOOKS *Price 7/6 each*

London
EDWIN ASHDOWN, HANOVER SQUARE.

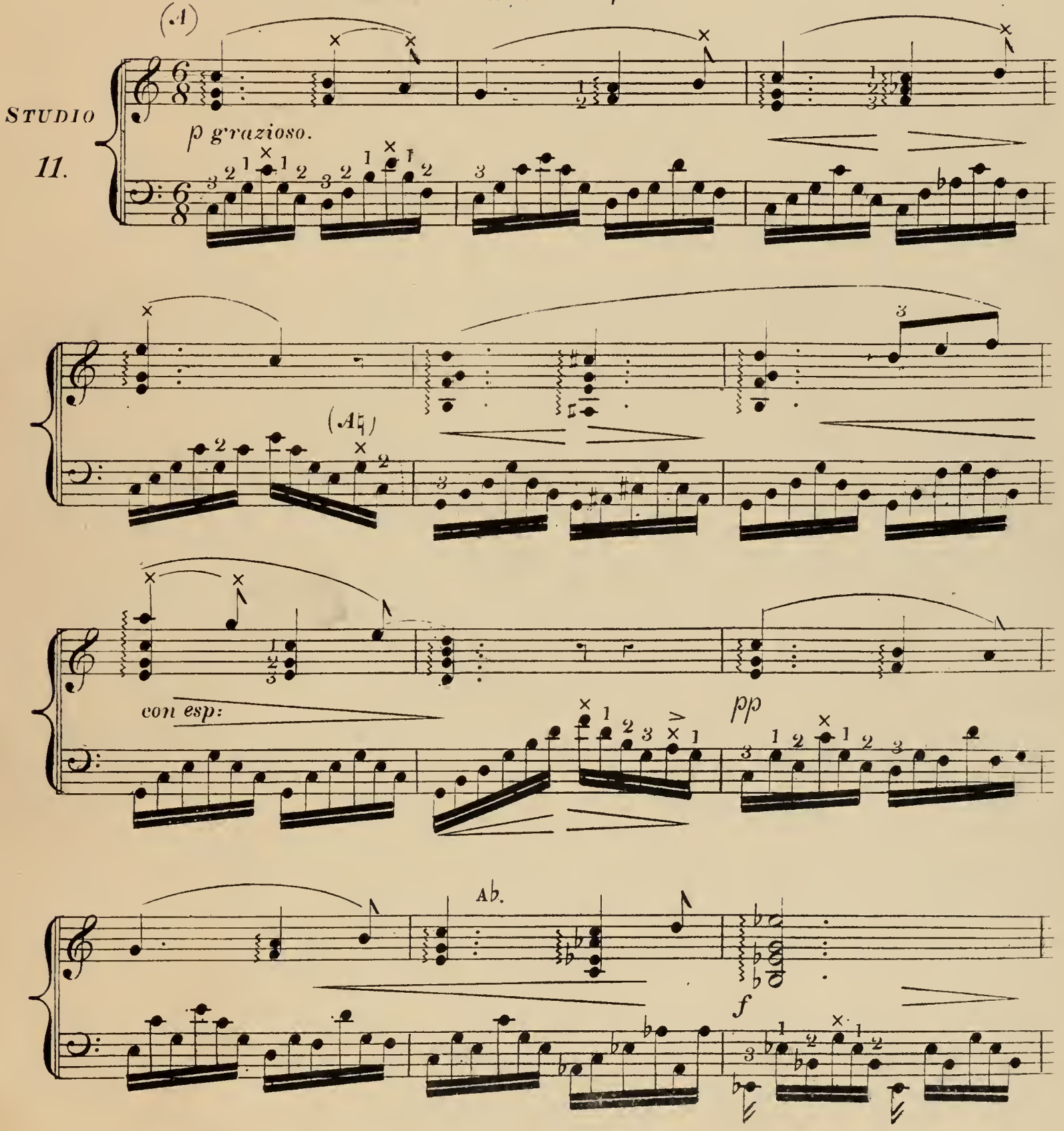
ON LEFT HAND ARPEGGIOS WITH A MELODY *SOSTENUTO* TO THE RIGHT HAND.

tyle Ballad)

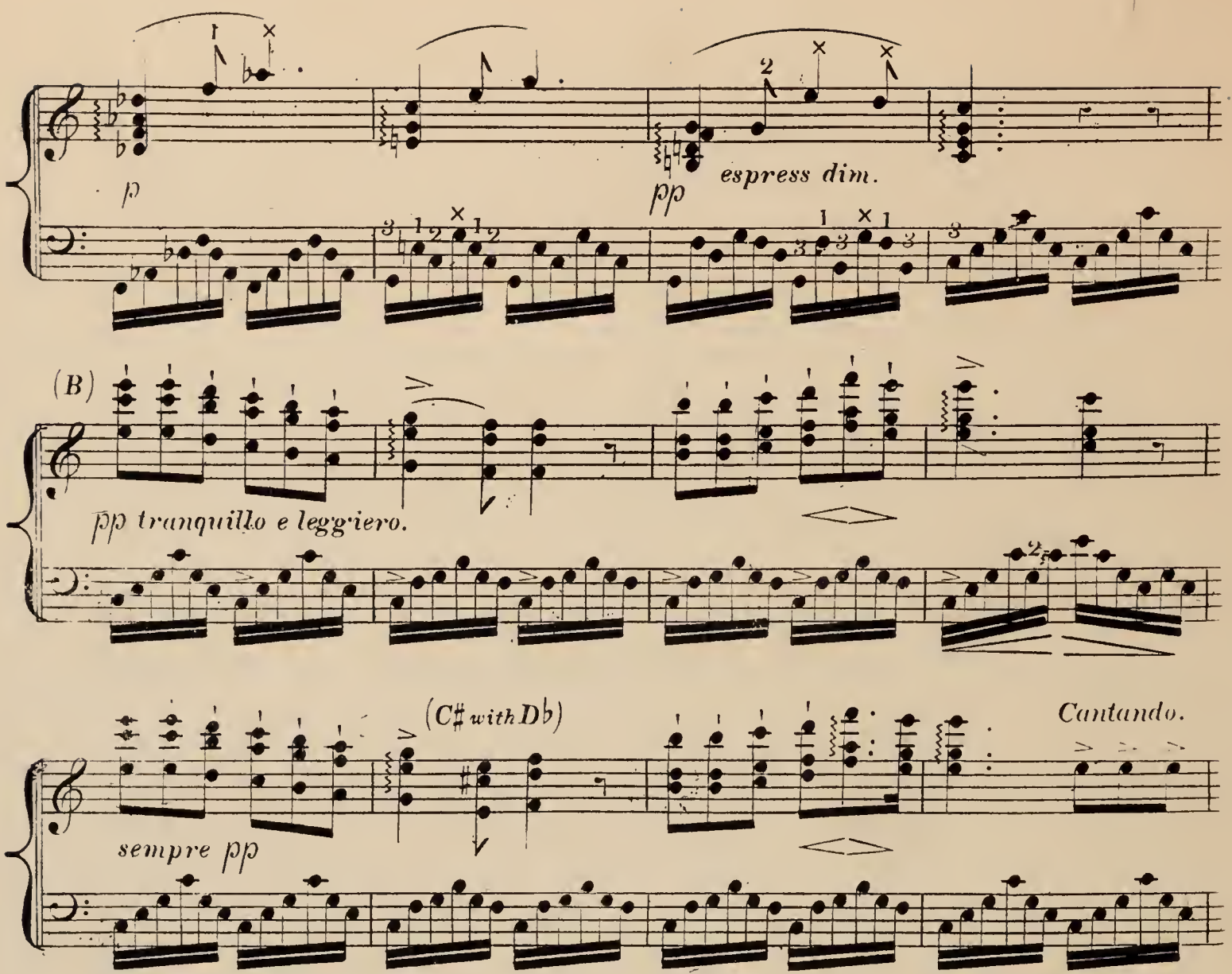
ANDANTINO SEMPLICE.

il canto ben marcato e con molto d'espress.

STUDIO 11.



(A) The melody at the right hand must be performed with great taste, feeling, and in a *Sostenuto cantabile* manner.—Care must be taken to have a good and Sonorous tone from the right thumb, to which is entrusted the theme, and to arpegge the chords so as to procure a melodious and harmonious effect.—The Bass, which has a most important part in this Studio, is to be played very equally, without any motion of the hand or of the wrist, *the fingers acting solely by the proper bending of the joint*—the Har-



pist will find difficult the going from the second left finger to the third, and vice versa, but this kind of practice will strengthen much these fingers. *(B)* the right hand, very short and detached, and not at all arpeggioed, except the crotchets—give good vibration to the lower C's of the bass. *(C)* mind the Crescendo and the increase of time.

fz *pp*

p *pp dolciss.*

riten

agitato ed esp: *riten:* *pp*

fz fz fz

A Tempo. *riten:*

(*Ab*)

p esp: *piu p*

A Tempo.

sempre in dim. *ppp*

MODERATO MA CON MOTO.

affettuoso e la melodia marcata.

STUDIO 12.

(A)

p *fz* *pp* *dim.*

riten.

fz *cresc.* *f* *p* *dim.*

(B) A Tempo.

con espress.

pp *f* *p* *f*

legg:

riten. A Tempo.

p *cresc.* *p dolce.* *p*

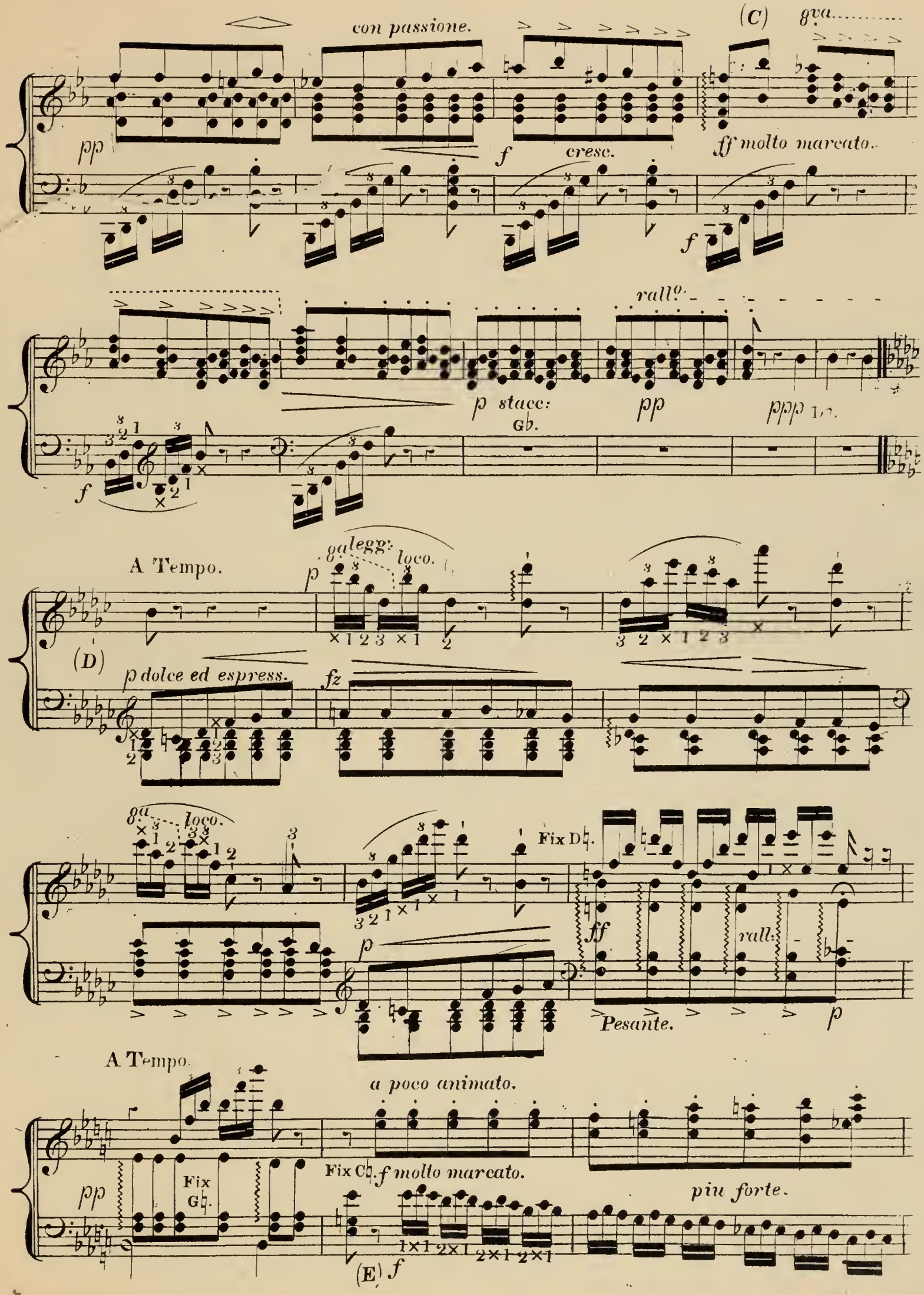
rall?

dolce.

con esp: *p* *p*

fz *fz*

(*A*) This Studio is to be performed with much expression, and all the notes of the right thumb very distinct and marked,—the chords *not arpeggioed*, but given in a *sostenuto manner*—pay attention to the indications to increase or decrease the sounds, the left hand light. (*B*) the left hand very light, marking only a little the first notes of the arpeggio, do not make any break in the change of position.



(C) Marked, in bending well the joints and *not* arpeggioed. (D) the notes of the left thumb giving the melody, well accentuated and distinct, while the other under notes must be soft, — the arpeggios of the right hand very light. (E) do not move the left wrist.

8va

fz fz fz

8va

fz sempre ff

D.C.

fz fz fz

(F) Cantando.

p dolce e grazioso.

8a

p cresc.

f

ff

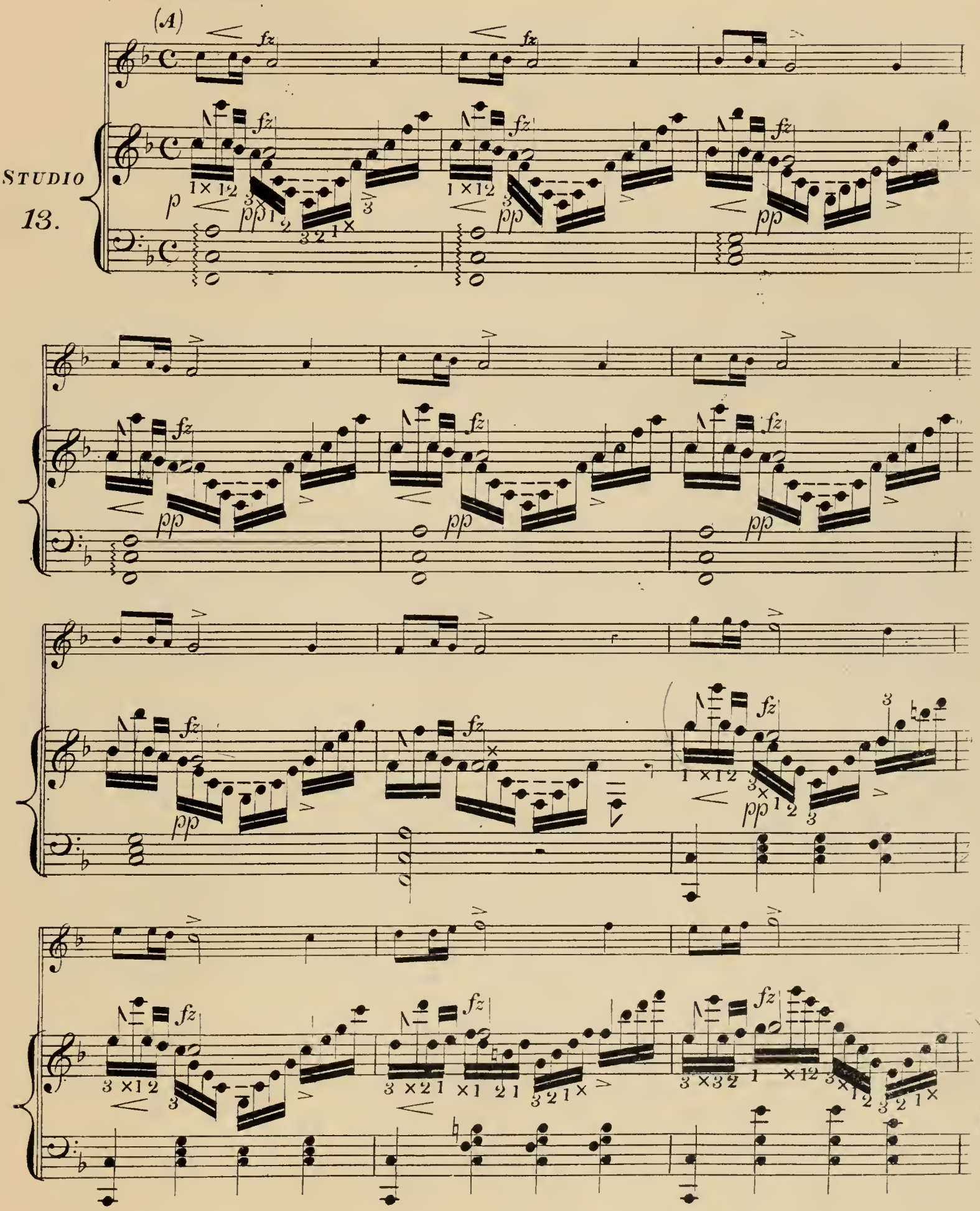
(F) Mark well the melody with the right thumb.

ON EXTENDED ARPEGGIOS WITH AN INTERNAL MELODY.

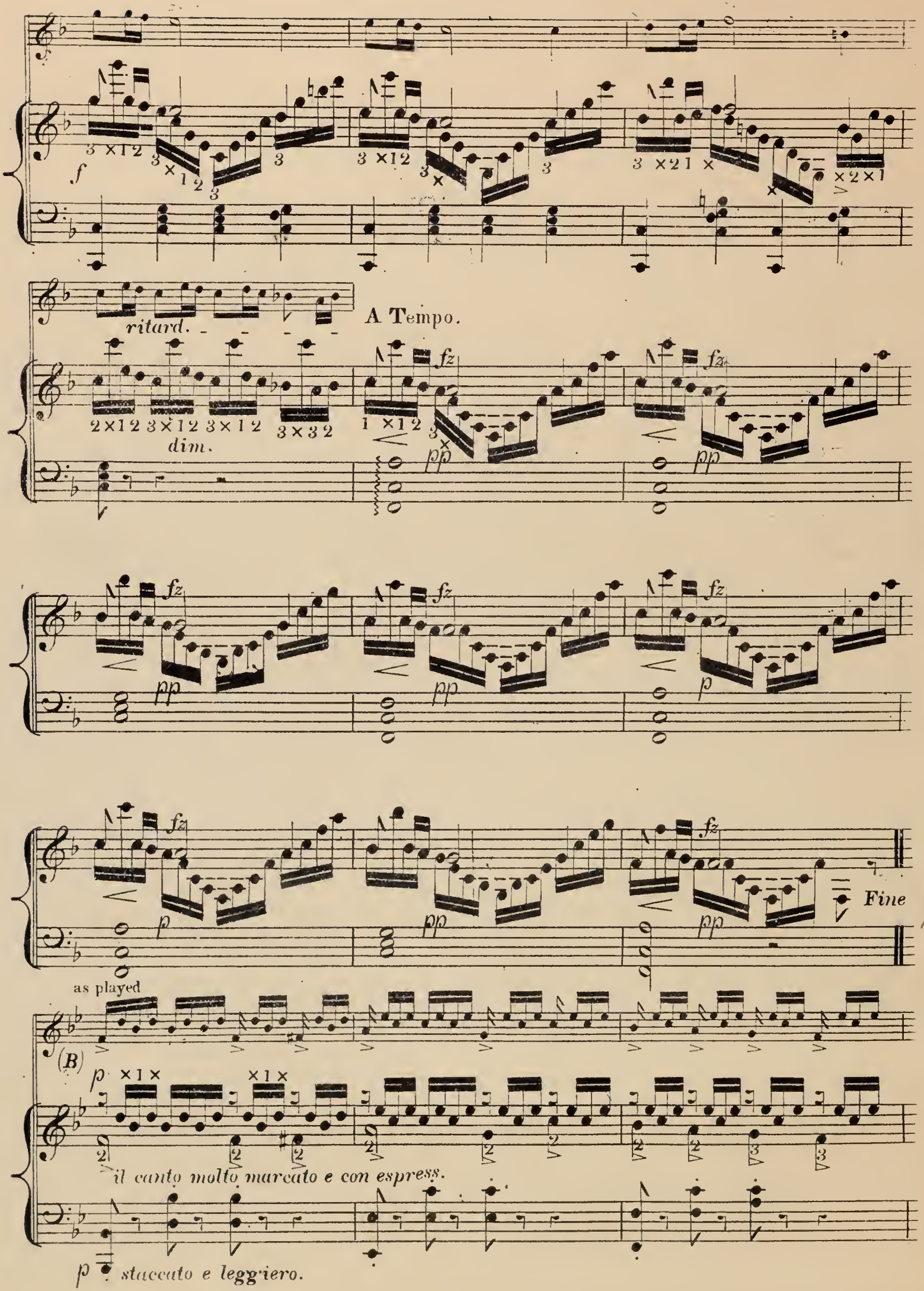
ALLEGRO MODERATO.

(A)

STUDIO 13.



(A) To render this Studio more clear, the author has written on a small line above the right hand, the melodic theme, which must be heard *very distinctly* and detached from all the other notes forming the Arpeggios. Care must be taken also to accentuate strongly the minims of the melody, to mark well their value and give effect to the strain. the arpeggios are to be played steadily, soft and equal, and no break



must take place in the quick changes of position, in descending or ascending — the chords of the left hand to be struck with force, to obtain a full vibration — (B) the melody on the lower notes of the right hand to be strongly marked and the wrist must be kept very quiet, while the upper notes are performed softly and steadily.

(C)

p dolce, ma il canto marcato.

cresc.

f

p con gusto.

D.C.

(C) Mark strongly the notes of the right thumb and third finger, and perform the middle semiquavers soft and light, keeping all the fingers close to the strings — the Bass rather light and soft to make the melody well heard.

ON DOUBLE NOTES.

ALLEGRO MODERATO.

STUDIO 14.

(A)

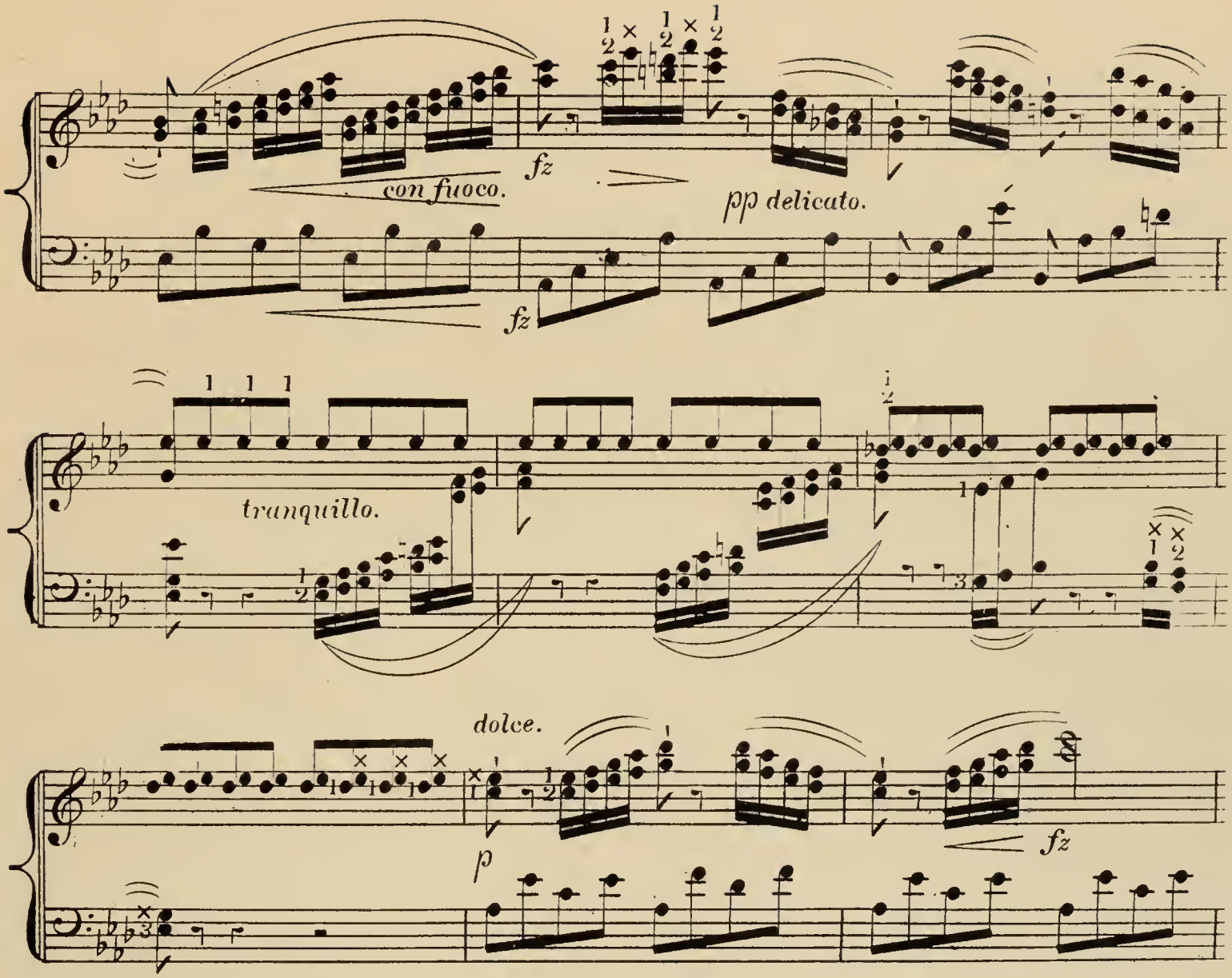
p grazioso ed elegante. *f* *pp legg:*

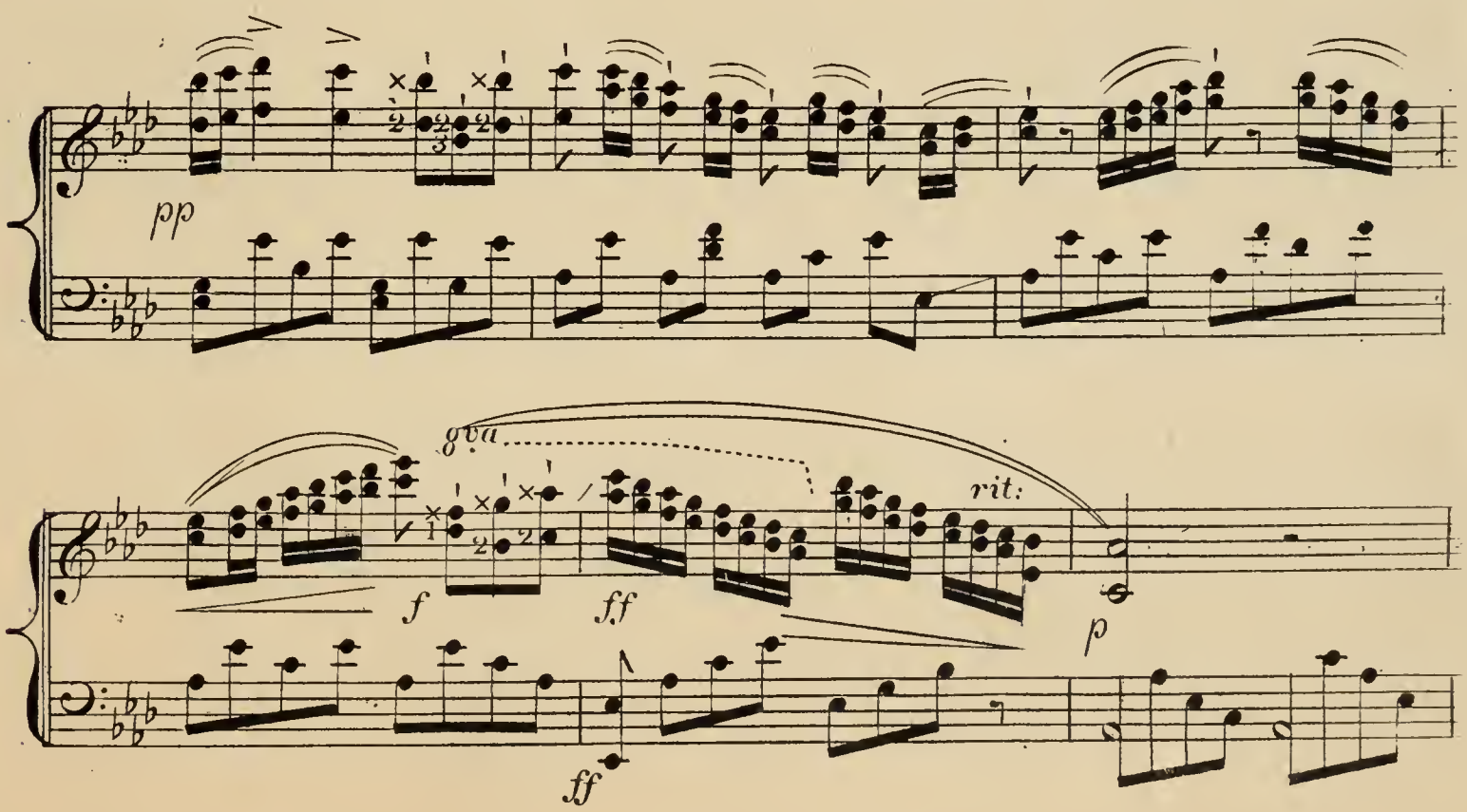
f *dim.* *8va* *fz*

pp leggiero. *con gusto.* *legg:* *f con fuoco.*

p con grazia. *fz* *8va* *pp*

(A) To perform ascending double *Glissandos*, it is necessary to stretch the first and second fingers, if for thirds, and the first and third fingers, if for sixths, rather stiffly on the strings, while the wrist is *very lightly* rested on the sounding board, in order to be ready to move up quickly the whole hand. It is important, to check the too great rapidity of that motion, to press the two fingers on the strings, more or





less according to the time _for descending double Glissandos, slide with ease the thumb, without any stiffness whatsoever, and keep the wrist motionless._ (See the book of new Effects) The quavers of the Bass to be given very equal and steadily.

leggiero.

pp

fz

fz

8va

ritard:

A Tempo.

(B) *p*

cres.

dimin:

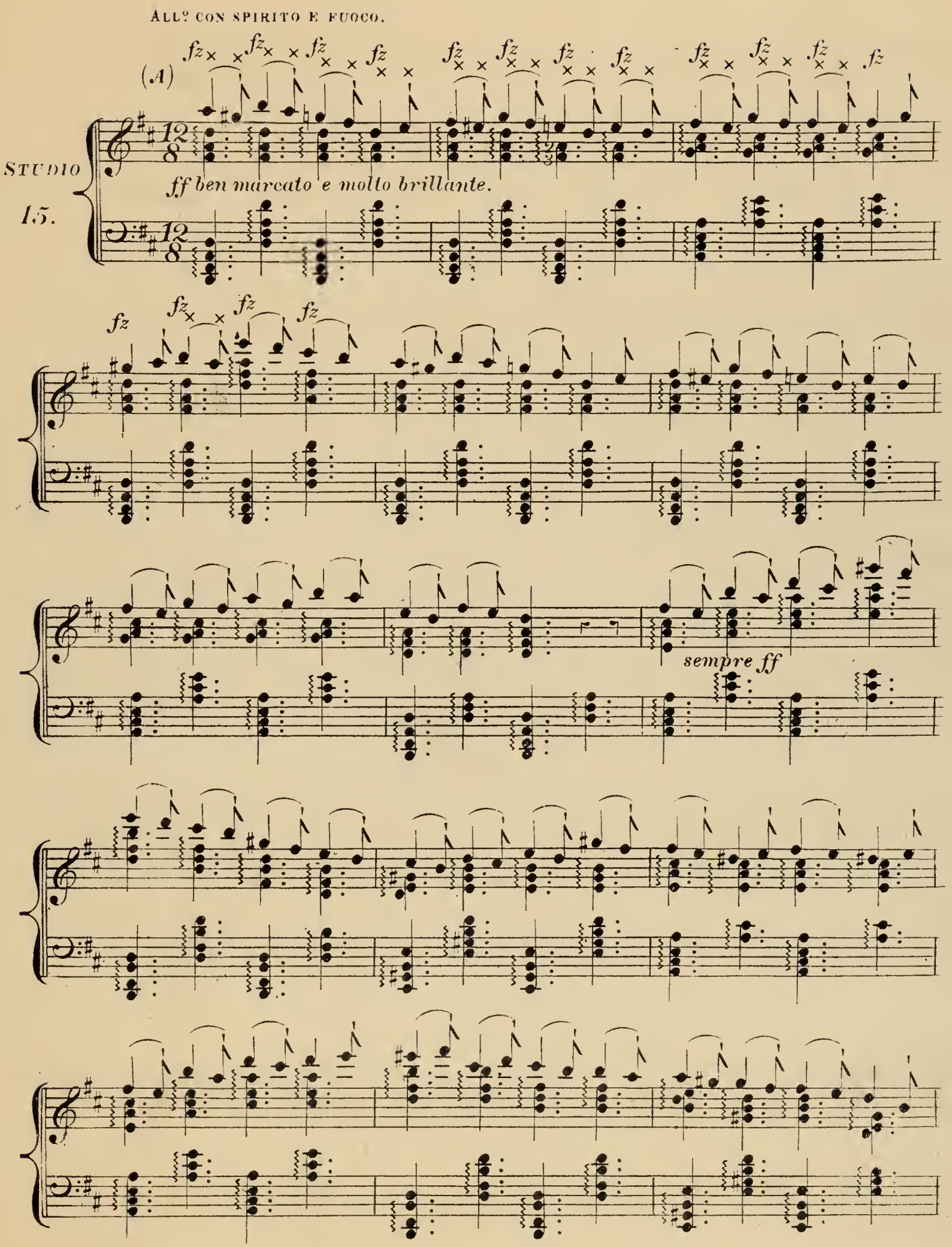
pp

pp

riten:

(B) Mark well the lower turned down quavers of the Bass.

ON ARPEGGIOED CHORDS.



(A) In this spirited and animated Studio, the entire melody is to be performed by the right thumb with great force and brillancy, while the under chords must be very much arpeggioed, _ In the qrequent sliding of the thumb, or in its being shift up to take higher notes, the position of the hand must not be altered _ The

8va..... loco.

sempre più forte e brillante.

8va.....

fff

strepitoso.

A Tempo.

p

fz fz fz fz fz fz fz fz fz

riten: - - - - ff staccato e il più brillante possibile.

fz

fz fz fz fz fz fz fz fz

sempre ff e marcato.

chords, if well arpeggioed, (as recommended before) will give facility to the right thumb to act freely — All the chords with the left hand to be also given with great brillancy and much arpeggioed.

No. 1.

POPULAR PIANOFORTE MUSIC.

N.B.—The Letters before the Names denote the degree of difficulty : *a*, stands for difficult ; *b*, moderately difficult ; and *c*, easy.

		s.	d.
ABT, FRANZ			
b	La joyeuse. Galop brillant	4	0
b	Rose d'amour. Nocturne	4	0
ADLER, VINCENT			
b	Styrienne	3	0
ARDITI, LUIGI			
b	Il bacio. Valse brillante	4	0
b	L'Ardita. Valse	4	0
BACHMANN, G.			
b	Coquelicots et bluets (Poppies and cornflowers). Ronde	3	0
b	I Zingari. Air de ballet	3	0
b	Jadis. Chanson-menuet	4	0
b	Larmes et sourires. Sonnet	3	0
b	Le chant du laboureur	3	0
b	Madrigal de la reine Marie Antoinette	4	0
BARNETT, JOHN FRANCIS			
b	A pastoral scene	4	0
BEAUMONT, PAUL			
b	Bergers et bergères. Gavotte	3	0
b	Bluette	3	0
b	Caprice Espagnol	4	0
b	Carnaval-Galop	4	0
b	Con amore. Mélodie	3	0
b	Gavotte and Musette	3	0
b	L'avenir. Mélodie joyeuse	3	0
b	Le passé. Rêverie	3	0
b	Les trompettes de la garde. Marche militaire	4	0
b	Menuet moderne	3	0
b	Paquerette. Mélodie	3	0
b	Saltarello	3	0
b	Sang froid. Morceau de salon	3	0
b	Sous le balcon. Sérénade	3	0
b	Souvenir de Séville. Caprice	3	0
b	Souvenirs et regrets. Romance	4	0
BENNETT, SIR W. S.			
a	Barcarolle from the 4th Concerto	4	0
BERGER, EMILE			
b	Caller herrin'. Scottish melody	4	0
BERINGER, OSCAR			
	Characteristic pieces :—		
	1. Soldiers' march	3	0
	2. Amy's little song	3	0
	3. Garlands of flowers	3	0
	4. The young Uhlan	3	0
	5. In the swing	3	0
	6. A village holiday	3	0
	7. Pas redoublé	3	0
	8. Little valse	3	0
	9. Simple melody	3	0
	10. Gavotte	3	0
	11. Humoresque	3	0
	12. Pastorale	3	0
	13. Impromptu	3	0
	14. Valse mélancolique	3	0
	15. Serenade	3	0
	16. Intermezzo	3	0
	17. Nocturne	3	0
	18. March	3	0
BERNSTEIN, FRANZ			
b	Der gefangene Vogel (The captive bird)	4	0
b	Der silberne See (The silvery lake)	4	0
BOHM, CARL			
b	In the spinning-room (In der Spinnstube)	3	0
b	Mon bijou. Caprice	3	0
b	The guitar (Zur Guitarre). Impromptu	3	0
BOSCOVITZ, F.			
b	Le fanfare des dragons. Esquisse militaire	4	0
b	Valse des sirènes	4	0

		s.	d.
BROCCA, D.			
b	Gavotte en ré (J. S. Bach)	3	0
b	Holyrood. Danse de la cour du temps de Marie Stuart	4	0
BROWN, ARTHUR HENRY			
b	Gavotte, sarabande and gigue	4	0
CALDICOTT, ALFRED J.			
b	The grasshopper. Caprice	3	0
CLARK, SCOTSON			
b	A dream of fairyland. Romance	3	0
b	Silver spray. Barcarolle	3	0
CLERMONT, ADRIEN			
b	Bourrée	3	0
b	Gavotte et musette	3	0
COWEN, FREDERIC H.			
b	Serenade	4	0
CRAWFORD, WILLIAM			
d	The love-bird. Waltz	3	0
c	The sailor's frolic. Polka caractéristique	3	0
DELACOUR, VICTOR			
b	Berceuse	3	0
b	Bouton de rose Morceau de salon	4	0
b	Cœur joyeux. Morceau de salon	3	0
b	Jeunesse d'amour. Bluette	3	0
b	La fontaine de jouvence. Morceau de salon	3	0
b	L'aide-de-camp. Morceau militaire	3	
b	Le carillon du village. Esquisse	3	
b	Le papillon volage. Caprice		
b	Loin te toi. Souvenir		
b	Madame la marquise. Menuet		
b	Menuet mélodique		
b	Paroles du cœur. Andantino		
b	Souvenir de Versailles. Gavotte		
b	Tyrolienne		
b	Viens à moi. Pensée musicale		
b	Zephyrs de Mai. Caprice fantastique		
DICK, COTSF			
b	The Chippendale. Gavotte		
DUCHEMIN,			
b	Tarantella		
FAVRE, JULE			
c	Harps of gold (J. Blockley). Transcription		
c	The brook (J. Blockley). Transcription		
c	The consecration of Pulaski's banner (J. Blockle scription		
c	Vital spark (Harwood). Transcription		
GADSBY, HENRY R.			
b	Vivien. Idyl		
GERMAN, EDWARD			
b	Bourrée		
b	Impromptu		4
b	Mazurka	4	0
b	Tarantella	4	0
GERSTENBERG, F.			
c	Musical sketches :—		
	1. The Tower of London. March	3	0
	2. Spring-time. Melody	3	0
	3. Santa Claus. Polka	3	0
	4. Gwendoline. Valsette	3	0
	5. Paddy. Irish jig	3	0
	6. Forget-me-not. Melody	3	0
	7. March of the yeomen	3	0
	8. Woodland flowers. Sketch	3	0
	9. Dora. Valsette	3	0
	10. Happy days. Polka	3	0
	11. Hay-time. Sketch	3	0
	12. Twilight Nocturne	3	0
GODEFROID, FELIX			
b	Rêve du cœur. Valse sentimentale	3	0

LONDON: EDWIN ASHDOWN, HANOVER SQUARE.